

THE THEATRES

THIS WEEK AT THE THEATRES

♦ SALT LAKE THEATRE.—Monday, Tuesday and Wednesday evenings and Wednesday matinee, Marie Cahill in "Marrying Mary"; Thursday evening, "The Devil's Auction"; Friday and Saturday evenings and Saturday matinee, "A Thoroughbred Tramp." ♦ ORPHEUM.—Tomorrow evening and all week, matinees every day except Monday, vaudeville. ♦ LYRIC.—This evening and through Friday evening, matinee Wednesday.

PROMISE OF THE THEATRES.

"Marrying Mary."

"Marrying Mary," with Marie Cahill as the star, will be seen here at the Salt Lake theatre the first half of next week, beginning Monday night, under the management of Daniel V. Arthur. The book of the new musical play is by Edwin Milton Royle, formerly a resident of Salt Lake, and is said to be more plotly than is usual with such offerings. The music is by Silvio Hein, who composed "Molly Moonshine," which was such a pronounced success last year for Miss Cahill. The piece made a hit at Daly's theatre, New York, where it ran for two months. Marie Cahill is said to have a part more suited to her abilities as a comedienne than anything she has yet been seen in.

The entire original cast and the famous "long-skirted" chorus will be there. "Marrying Mary" is a satire on divorce, and the story takes place at a hotel in Florida, and in three acts. It is built around the character of Mary Montgomery, played by Miss Cahill, who has been married and divorced three times. No. 1 is Senator Bunchgrass, old enough to be her father, forced on her by her family, and whom she deserted and from whom she procured a divorce in South Dakota. No. 2 was an eloquent evangelist, under whose influence she fell and secretly married, only to find out immediately that he was a bigamist. She left him at the station. No. 3 was a cousin. She and he were left a fortune by a rich uncle on consideration that they marry, so they agreed to marry and be divorced, he furnishing all the necessary grounds for divorce. The agreement was executed.

It was while Mary was waiting at a hotel in Florida with heavy bills staring her in the face, pending the settlement of her uncle's estate, that she met and fell in love with Ormsby Culpepper, and he with her. He was a young congressman with a hobby, which was a federal bill to abolish divorce. He was a crank on the subject. None at the hotel knew of her past, and she preferred to leave Ormsby rather than to tell him the truth. Ormsby's father (Colonel Culpepper) was a three times divorcee himself. He early opposed Ormsby's marriage to Mary, and did it so vigorously that he fell in love with her himself.

To complicate matters, the bigamist comes on the scene, then cousin Willie enters in connection with the settlement of their uncle's estate, and lastly comes Senator Bunchgrass, who had been in the vicinity tarpon fishing.

Her awfully divorceful past being about to be revealed to her lover, Mary, in sheer desperation, attempts to escape all her predicaments by leaving the hotel. She escapes secretly, but the train is wrecked and she is forced to remain and face the boiling pot of her troubles. The day following the wreck finds Mary fighting proposals of marriage from Ormsby, his father, Colonel Culpepper, and her pastor, Rev. Throckmorton, on the one hand, and a constant fear of a revelation of her many divorces on the other.

For fears are realized, for the marriage to her cousin Willie and the bigamist are discovered before all the guests, and just as she is about to be overwhelmed with shame, Ormsby tells her he cares nothing for anybody but her, and they are secretly married.

As they are unable to leave the hotel because of the wreck, they are obliged to announce their marriage. All is then happiness itself and promises to continue so until Senator Bunchgrass enters. Overwhelmed at the pending shame of admitting another divorce, Mary determines to keep it from her husband, and from the situation resulting, Mr. Royle develops a most delightful comedy.

While Mary tries to keep her secret from Ormsby, who is thrown in frequent contact with Bunchgrass, both being members of congress, Bunchgrass meets her, falls in love all over again, and not only proposes marriage to her but tells Ormsby, not knowing that Mary is his wife, that he is going to marry her.

"Marrying Mary" is, however, finally released from her many troubles and finds herself happily married to Ormsby, with a prospect of no further divorces.

"The Devil's Auction."

When Charles H. Yale originally produced his famous spectacle, the "Devil's Auction" was called "The Devil's



Tilly Olson at the Grand.

Auction," or "The Golden Branch." After a few years Manager Yale christened it "The New Devil's Auction." A few more and it was known as "The New Devil's Auction." Then came "The New Devil's Auction," then "The New Devil's Auction." Then again "The New Devil's Auction," and it remains "Everlasting" upon this, its twenty-sixth edition, and it seems as if Manager Yale has reached the limit of his titles. "The Devil's Auction" will be at the theatre next Thursday night only.

"A Thoroughbred Tramp."

One of the season's best comedy offerings is "A Thoroughbred Tramp," coming to the Grand for a three nights' engagement, commencing Thursday night, Jan. 9. Genuine mirth-producing humorous situations, that convulse the audience from the start to finish of the play, is what the management claims for this attraction, and judging from press reports, the claim will be borne out truthfully. New specialties, songs and jokes combine to make this one of the most original comedy-dramas on the road today, and all who enjoy clean, wholesome comedy, are assured of a rare treat. The band and orchestra carried by the company are

reputed to be among the best (not the largest) in the west today. There will be a big street parade daily by the company band, and a concert in front of the Grand every evening. "A Thoroughbred Tramp" will be seen at the Grand Thursday, Friday and Saturday evenings, with a bargain matinee Saturday at 2:30 p. m.

"Tilly Olson."

One of the most welcome engagements of the theatrical season is that of the Swedish dialect play, "Tilly Olson," to be played at the Grand theatre four nights, commencing tonight. Manager Fred Falkner in presenting this comedy-drama is providing the most consistent and realistic play based upon the traits of Scandinavian character that has ever been shown on the stage. Tilly is a young Swedish girl full of dry humor and possessed of the characteristic traits of the daughters of Scandinavia. Her rightful property having been stolen from her in childhood, the play finds her working in the capacity of a "bound girl" on a Minnesota farm. She makes things lively for her persecutors, and later leaves the place to seek her fortunes in Minneapolis. There she is successful in thwarting a big bank robbery, and is rewarded generously for her services. She recovers her property, a rich farm, marries the man of her choice, who had

once worked on the same place with her in the days of her penury and misery, and proves the truth of the old saying, "Everything comes to those who wait." A fine scenic production will be furnished for the play, which is in four acts and eight scenes, and a competent and big company employed. The title role will be played by the extremely clever eccentric comedienne, Miss Almee Common. One scene, showing the interior of a Swedish church in Minneapolis, will be noteworthy, as the Swedish marriage ceremony with full choir will occur as the finale of the play and a fitting termination to a delightful story. A special feature of the entertainment will be the appearance of Master Jack Rollin in a prominent part. This young actor has few equals in ability, and his specialties are most artistically given. There will be a bargain 15 and 25-cent matinee of "Tilly Olson" at the Grand Wednesday afternoon.

"The Tattooed Man."

At the Salt Lake theatre Monday week, Charles Dillingham will offer the favorite comedian, Frank Daniels, in his latest comic opera success, "The Tattooed Man." This popular piece had three months' run at the Criterion theatre, New York. The music, which is said to be one of its greatest charms, is by that master of melody, Victor Herbert. The libretto is by Harry B. Smith and A. N. Fowler. For their locale the authors have gone to the seldom-visited land of Persia. In this picturesque environment they have placed the pleasure-loving personality of their leading comic figure, a travesty on Omar Khayyam, the role played by Mr. Daniels. The production is said to be one of more than ordinary magnificence, and the scenic artists are credited with having captured the light and blossom suggestion peculiar to the shah's land of perfumes, palms and palaces. The opera is in two acts, the first of which shows a garden adjoining the palace of the shah, and the other represents a Persian rose garden. It is in this atmosphere of suggested poetry that the inimitable Daniels creates his fun. He appears as Omar Khayyam, a descendant of the Syrian tentmaker, and pretends to be a weather prophet and astrologer. On the neck of the charlatan prognosticator is a scarious from which hangs a bell. The story of the opera is said to be very droll and right in line with the whimsical methods of making fun, for which the comedian is famed.

A large supporting company of well-known players attends the star, and includes William Danforth, George O'Donnell, Harry Creston Clark, Gilbert Clayton, Nace Bonville, Harold Russell, Julia Brewer, Louise Sylvester and Norma Kopp. In addition, there will be a chorus of sixty, which has achieved fame for the beauty of its feminine contingent.

The Orpheum.

The Orpheum press agent makes some distinctly strong promises regarding the new bill which opens at the State street vaudeville theatre tomorrow evening. In presenting his claim he produces clippings from the coast papers to show that his string of talent is not sailing under false colors.

For instance: Bert Leslie, "the king of stunts," has been accorded several columns of space setting forth his habits both moral and sartorial—how he contracted the slang habit and how he manufactures a new idiom. Bert Leslie is the star of a company of five which presents "Hogan's Visit," a playlet designed solely for laughing purposes. This is the headliner and is said to be a scream.

"A Leap Year Leap" is a comedy of a different stamp, which is represented by Mary Dupont and company. This, as its title would indicate, deals

with a proposal in which a big lumbering fellow is eventually brought to time through the tact of the girl in the case.

The O'Kito family, "builders of a Chinese house of mystery," present in full view of the audience an Oriental magical act of sensational spectacular splendor.

Another strong novelty is the act of Adolph Zink, who is at least only physically. He does four impersonations which, aside from being complete and exact, introduce an interesting feature. Before the Lilliputian imitator appears in each of his four costumes the moving pictures show him in his dressing room and give an actual reproduction of what is going on there as the performer is preparing for his appearance. The effect when Adolph appears in exactly the same costumes the audience has seen him don is so realistic that it seems as though he had stepped from the screen.

Carlin and Otto, German comedians, have one of those acts that are put on solely to make one forget the financial stringency with all its radiating grief.

The topical talks from the lips of William Tompkins, rapid-fire monologist, also are of the brand to chase away dull care.

Weihers orchestra has three good selections, while the kindred music is down for a couple of lively motion picture scenes.

MUSIC NOTES.

Miss Renee Redman, who has been studying for the past two seasons in New York, returned home last week. She has been very closely associated with Miss Agatha Berkhop, her Salt Lake teacher, and together they have been studying under Madam Esperanza Carriego, a noted vocal teacher of that place. The many friends of Miss Redman will be surprised and pleased at the wonderful development of this talented young singer.

The Festival chorus will meet Monday night for rehearsal after a rest of two weeks on account of the holiday season. The list of sopranos and altos is now complete, however, a few places are left for good tenors and basses. Rehearsals will be now held regularly every Monday night until the festival, which will occur about the first of April. There will be four performances, instead of three, and the orchestra will be increased to sixty-five men, under the direction of Alexander von Fleitz.

The soloists will be even greater than those of last year's festival, Genevieve Clark-Wilson will be the soprano; Rose Cannon, the contralto; Edward Johnston, tenor, and Arthur Middleton, basso. Jan van Cort, the celebrated violinist, has been engaged, as also is Franz Wagner, cellist.

The local work, under the leadership of Professor Stephens, has already taken shape, and the two works to be given have been mastered to some extent.

Fred Graham is putting in his best efforts towards the financial success of it, and Professors Peabody, McClellan and Mrs. Sanborn are each aiding Professor Stephens in getting the musical work to that stage of perfection demanded by the high character of the works in hand.

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Monday, Tuesday and Wednesday Next,
Matinee Wednesday,
Daniel V. Arthur Announces
MARIE CAHILL
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In Edwin Milton Royle's "Smart" Musical Play
"Marrying Mary"
With the original production of the long run at Daly's Theatre, New York.
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William Clifton, Mark Smith, Charles Judels,
William Eville, Nellie Lynch, Annie Mooney,
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Frank Daniels The Tattooed Man

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The Swedish Dialect Comedy,
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With AIMEE COMMONS, as the "Funny Swede Girl."
Bargain Matinee Wednesday, 2:30 p. m.

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MARY DUPONT & CO.
In "A Leap Year Leap."
O'KITO FAMILY
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Marie Cahill and Sam B. Hardy in a scene in "Marrying Mary" at the Salt Lake Theatre.